



Knight Letter

THE LEWIS CARROLL SOCIETY

OF NORTH AMERICA

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LCSNA Publishes Illustrated *Snark*



He had just one idea—but, that

one being "Snark"

Future Meetings

The Spring 1992 meeting of the LCSNA will see our return to the Bobst library of New York University, which houses the impressive Alfred C. Berol Lewis Carroll collection. Frank Walker, curator of the collection, will prepare a videotape for the meeting which compares several television versions of *Alice* produced over the past four decades. In addition to this presentation we will have two featured speakers.

Poet and children's author William Jay Smith will deliver a talk titled "What is the Sense of Nonsense," and William Orr, who is currently working on translating Carroll's works into Esperanto, will discuss the difficulties and peculiarities of translating Carroll. The meeting will be preceded by lunch, and efforts are underway to arrange a social gathering for members after the formal meeting. Full details will follow shortly.

Plan ahead for this fall when our meeting will take place on October 17 in San Francisco, California.

On May 2, the LCSNA will publish a newly illustrated edition of Lewis Carroll's classic nonsense poem *The Hunting of the Snark*. The book will contain over 60 illustrations by artist Jonathan Dixon, who spent over a year on the project. Dixon was born in Washington, D. C., in 1966, and currently resides in Redwood Falls, Minnesota. He is a long-time fan of Lewis Carroll and 19th century book illustration and a member of the LCSNA. This will be his first published book.

Dixon's pen and ink illustrations for the *Snark* are rife with wit and allusions to everything from William Shakespeare to Monty Python—in fact, clever critics will notice that *Hamlet* and the "Dead Parrot" sketch converge in a single illustration. Dixon has said of some of his illustrations that they are the visual equivalent of Carroll's parodies of popular poetry—Munch's "The Scream" and Goya's "The Sleep of Reason Produces Monsters" are the basis for two of his pictures, and another bears a striking resemblance to the work of Maxfield Parrish.

Dixon's biggest influences, however, are the illustrators of the late 19th century, especially those who worked with Carroll—Tenniel, Frost, Furniss, and Holiday. He pays tribute to these great artists by placing them, along with Carroll himself, in the jury box in the Barrister's dream.

Readers who take a careful look at Dixon's illustrations will find many of the clever details he incorporates, yet I doubt if anyone will find them all. Still, take a look at the Bellman's fireplace, the figurehead and the name of the ship, and the profile of Snark Island. This last appears on the final of three title pages ("What I tell you three times is true"). This title page includes calligraphy created by Glen Epstein, who might be called an interplanetary artist, as he designed the logo for the Gallileo space probe.

Dixon's illustrations exhibit not only a careful study of the text, but also a knowledge of many aspects of Carroll's life and times, yet his work will surely be enjoyed by those who are discovering Carroll and his masterpiece of nonsense for the first time.

We hope that Mr. Dixon will be able to speak to the Society at a future meeting to point out more of the unique features of his work. Until then, Society members will certainly enjoy this new look at an old favorite. Ordering information is included in this issue of KL.



Editorial— *Memory's Mystic Band*

December 28, 1991, 10 p.m.: A four-year-old child a thousand miles away gets on the phone to say hello to me and then, without prompting, sings me "Away in a Manger." Suddenly all the neon and glitter and news stories about the economy disappear, and Christmas is made pure again. As I wipe a tear away. . . . No, this is not a commercial for A T & T, just my latest lesson in the beautiful innocence of childhood. Of course, if I had paid any attention to Lewis Carroll, I would have learned that lesson long ago, but nothing teaches like experience.

"Any one that has ever loved one true child," wrote Carroll, "will have known the awe that falls on one in the presence of a spirit fresh from God's hands, on whom no shadow of sin, and but the outermost fringe of the shadow of sorrow, has yet fallen. . . . I think a child's first attitude to the world is a simple love for all living things." Carroll's Romantic notion of the child, inherited, as Morton Cohen has noted, from Blake, Wordsworth, and Coleridge, was one that he believed in deeply and which he applied throughout his life, in thought, word, and deed.

Can such a child exist today, in a world of Teenage Mutant Ninja Turtles and sugar frosted breakfast cereal? Undoubtedly. 20th century man may have shortened the period of childhood innocence, but he has yet to eliminate it all together. Children can still delight in the simplest pleasures—pleasures we sometimes spend our whole adult lives trying to recapture. Some even delight in the works of Lewis Carroll!

I do not believe those who say Carroll has no relevance for today's child, but one must not simply toss *Alice* at an eight-year-old and say "Read this." When I have seen real joy on the faces of children in the presence of *Alice* is when I have read it to them aloud—suddenly the old-fashioned words and slow-moving action are transformed into a cacophony of strange voices, outlandish characters, and funny jokes. Children's faces *do* light up. I've seen it happen.

Why should we share *Alice* with children in this way? Not to ensure the future of the LCSNA or to show off our knowledge of the text; not for our own enjoyment or to train the next generation to have the same passions we have; Carroll told us why—"No deed of ours, I suppose, on this side of the grave, is really unselfish: yet if one can put forth all one's powers in a task where nothing of reward is hoped for but a little child's whispered thanks, and the airy touch of a little child's pure lips, one seems to come somewhere near to this."

You Asked For It . . .

As part of the continuing saga of the LCSNA survey, we take this space to answer a few specific questions from members' responses.

- **"One wish of mine is for membership folders I could have on hand to give to potential members."** The LCSNA does have a publicity folder with a membership form attached. Of course, these forms do us no good sitting in a box, so we would be happy to send copies to members who request them (simply write to the secretary at the address on page 6). Most of our new members are recruited by old members, so we would love to have your help.

- **"I would prefer a single two-day meeting each year, so I have more time to get to know other members."** We have experimented with several formats for meetings and found that two meetings each year (usually one in or near New York and one elsewhere) allow the maximum number of members to participate. We have made an effort recently, and will continue to do so, to have more planned socializing time before or after the meetings so that members can have a chance to discuss Carroll (and even other matters) informally.

- **"Can meetings be videotaped or audiotaped for members who are unable to attend?"** The board has addressed this issue and decided for several reasons to forgo the taping of meetings. In addition to the complications involved in arranging the taping, and the reproduction and distribution of tapes, many speakers prefer not to have their presentations recorded. Rather than deal with this problem on an individual case basis, it is simpler to avoid the issue altogether. This also reduces the chance that someone might decline to speak to us because of this issue.

- **"I would like to write for the *Knight Letter*."** So many of you responded that you would be interested in writing on various topics that it is impossible to write to you all individually. We would be happy, however, to consider any submissions you feel are appropriate to the format of the KL. In the case of submissions which we feel are more appropriate for other publications we will be pleased

to forward them to other editors if so instructed. We do appreciate all the contributions we receive for the KL, even if there is not room for everything. Without your help, this newsletter would look like a Baker who had just encountered a Boojum!

- **"The *Knight Letter* doesn't need a collectors' exchange, since Joel Birenbaum does such a good job with his."** Good point. LCSNA member Joel Birenbaum has organized a Lewis Carroll collectors' exchange for several years now. Members interested in joining his network should contact him at 2486 Brunswick Circle, Apt. #A1, Woodridge, IL, 60402.

- **"Whatever happened to the free books?"** In the early days of the LCSNA, the \$20 membership fee included a copy of a book or chapbook published by the society that year. Rising production costs made this arrangement economically impossible. Also, several years ago the society embarked on the task of publishing the complete pamphlets of Lewis Carroll in six large, and expensive, volumes. The Board felt that it was more important to issue this major landmark series in Lewis Carroll scholarship than to continue to issue the less significant chapbooks. Members will, however, receive substantial discounts on the books in the pamphlets series, as well as on all society publications. These discounts, as well as the increased size and frequency of the *Knight Letter*, should help to make up for the discontinuation of the chapbook series.

- **"How can I find out about the Lewis Carroll Society of Great Britain?"** The British LC Society has two publications, a newsletter called *Bandersnatch* which features brief notes on the society's meetings, book reviews, and press clipping; and a journal, *Jabberwocky*, issued somewhat irregularly and devoted to articles on all aspects of Carroll's life and works. Membership dues for U.S. members are \$20 for individuals, \$23 for institutions, and \$15 for students and senior citizens. Dues should be sent to the Treasurer, Roger Allen, at 146 Headstone Lane, Harrow, Middlesex, HA2 6JT, England.

Batt's *Snark* Plays West End for Christmas Season

£2 Million Musical Gets Lukewarm Critical Reception

Mike Batt's musical version of Carroll's *The Hunting of the Snark* opened at the Prince Edward Theatre in London on October 24 and ran through the Christmas season, despite a less than sensational set of reviews. Followers of Batt will recall that his *Snark* first appeared as a concept album several years ago. The original album features John Geilgud and John Hurt as narrators and a group of pop music all-stars as the various Snark hunters. One happy byproduct of the musical's West End appearance is the issuing of the original album on CD.

The new incarnation of Batt's score is a fully realized, high-tech musical which takes the audience through a dazzling display of special effects and memorable music. Some critics have decried its lack of plot, but it certainly has more plot than *Cats* or *Starlight Express* which have played in London to sold-out crowds for years.

The show begins with a 60-piece orchestra in the middle of the stage, where they remain for the entire evening. The orchestra leader plays a small role in the hunt, and has therefore been rechristened "Bandmaster." Another additional "B" character who appears is the Bishop, but the other major characters are based on Carroll's originals. Carroll himself, played by David McCallum, introduces the show and moves it along through outside narration and occasional repartee with the cast. Virtually all of Carroll's lines are taken from his writings, and it is a tribute to his wit that many of the show's biggest laughs came during his recitations. Some of the most touching moments come from his character too, for he provides a figure something akin to C. S. Lewis' concept of God—he created the characters and their situation, but once the action has begun he can only step back and observe, sharing in their laughter and their pain but unable to interfere with their actions. The deep sorrow with which he says "For the Snark was a Boojum, you see" is very reminiscent of Aslan's majestic sharing of human pain.

The hunt is introduced by Carroll quoting from a letter in which he told a young girl that he didn't know the meaning of the *Snark* but that he liked an explanation that he had been offered, that it was "an allegory on the search for. . . ." Carrollians will know that the missing word is "happiness," but Carroll is interrupted and we soon discover that this Snark hunt is an allegory on the search for many things. The structure of the show hangs on the assumption that each searches for something different—his own personal Snark. The Bellman looks for a concrete beast, the Baker for a chance to prove his bravery, the vegetarian Butcher for the motivation to finally kill something, the Beaver for Love, and the Bishop for God. The Cast sings Hymn 42 before departing intoning "I know it's out there, but it's not what you believe." From this point on, the scenes which work best dramatically involve the conflicts between characters who expect to find different Snarks.

While the Billiard-marker's song is amusing and the

Barrister's Dream cleverly staged, neither seems to fit in the show. On the other hand, the conflict between the aggressive Bellman and the fearful Baker, though somewhat overstated, provides some dramatic moments. The one spot in the show which would certainly make Carroll cringe, as well as those who brought small children, is when the Butcher, while trying to kill the (female) Beaver, suddenly announces that he feels "as erotic as hell." The transformation from foe to friend is much too sudden and much too sexual.

Batt brings in some of Carroll's other works at times, the best being when the Baker, having been attacked by a Bandersnatch, mumbles words "whose utter inanity prove his insanity." What he mutters, shouts, whispers, and sighs his way through is a marvelously dramatic recitation of "Jabberwocky," which Carroll also integrated into the *Snark*.

What does this crew learn from its hunt once the Baker has disappeared and they have returned to port? Carroll's story didn't have a moral—we know how he abhorred them—but Batt's is summed up in the final song when the cast, led by the remorseful Bellman, sings, in a near paraphrase of the

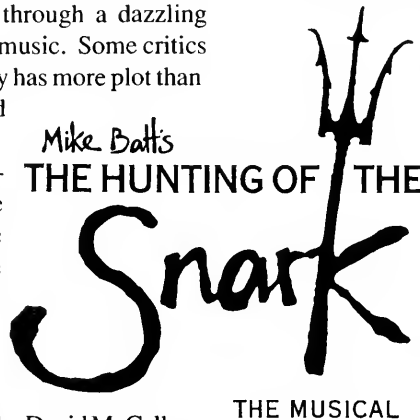
United States' Bill of Rights:

Whatever makes you strong
Whatever lines you choose to live your life along
I will never say you're right or wrong
Even if I don't believe whatever you believe.

Each character has finally recognized the others' right to search for whatever Snarks they choose—"It's not what you believe" becomes "Whatever you believe."

The most innovative feature of Batt's show, and one which will likely be used by many others in the future, was a unique projection system which allowed him to throw animated scenes onto portions of the set. Through the use of over 150 slide projectors and thousands of handpainted slides the show was able to adopt a cinematic flavor employing fade-outs, dissolves, and techniques rarely seen in the live theatre. More than anything the results of this technique reminded me of Terry Gilliam's animated sequences done for Monty Python.

Why did this show fail to achieve a long run in spite of the spectacular nature of the effects and the drawing power of Lewis Carroll? Unquestionably Batt attempted to do too much. He acted as composer, lyricist, director, designer, and on some nights, Bandmaster. The potential for a superb evening at the theatre was lurking in this *Snark*; if Batt had only been willing to share the creative load it might still be running. Still, it was entertaining and, at times, breathtaking, and the root of its critical rejection may have been that it occupied a no-man's-land between traditional Christmas pantomime and modern mega-musical—it was far beyond the one in content yet fell short of the other in execution.



OF BOOKS & THINGS



New & Noteworthy

The past few months have made for productive browsing at the local bookstore. If you haven't yet found them, you may want to look for the following.

Alice's Adventures in Wonderland illustrated by Barry Moser. Now available in paperback from Harcourt Brace Jovanovich (\$16.95, ISBN 0-15-604426-9).

The Barry Moser Engagement Calendar for 1992. A must for fans of Moser's *Alice* illustrations. Each week has a Moser illustration, many of which are drawn from the *Alice* books, and each illustration is accompanied by previously unpublished commentary from the artist. The rear cover has a previously unpublished illustration of the Hatter's watch which incorporates four self-portraits of Moser. Published by Harcourt Brace Jovanovich (\$12.95, ISBN 0-15-610694-9).

Alice in Wonderland illustrated by Greg Hildebrandt. An abridged version of the text together with reduced versions of the illustrations. Published by Unicorn Publishing House (about \$5.95).



Illustration by George Walker

Rhyme from Through the Looking Glass. Six pop-up scenes designed by Nick Bantock accompany the text of "Jabberwocky" (though the final stanza is lacking). A cleverly designed book, somewhat reminiscent of Edward Gorey's *The Dwindling Party*. The final pop-up of the Jabberwock emerging from the head of the hook-handed narrator is especially effective. Published by Viking (\$8.95, ISBN 0-670-84085-8).

Donald Rackin's *Alice* Essays Revised Into Book

Alice has entered Twayne's Masterwork Studies series of critical reader's companions with the publication of Donald Rackin's *AAIW and TTLG: Nonsense, Sense, and Meaning*. After some preliminary material establishing the books' context, Rackin offers revised versions of five previously published essays, reworked for the occasion so that they compose a unified reading of the two books. Some of these essays have been relatively available, some only made periodical appearances, but none has been in print more recently than 1988.

Of course, this is essential for collectors and scholars, but the many thoughtful people who are put off by or unfamiliar with literary criticism would be well rewarded for giving this a try. Rackin, who is an LCSNA member and Temple Univer-

sity English professor, presents complex and sophisticated ideas with almost none of the idiosyncratic use of language that can make criticism so aggravating to the layman. Anyone with an interest in the *Alices* will find many provocative ideas, both congenial and antipathetic to one's own interpretation. Rackin has been publishing on Carroll since his award-winning "Alice's Journey to the End of Night" in 1966, and it is very interesting to see someone who has been important in the field so long go back to his early work and revise in light of all that has been done on Carroll in the past 25 years. In Jamesian fashion, we may compare the young work with the mature revision, and with the later writings, and in doing so, find a microcosm of the development of Carroll studies in the latter part of the twentieth century. This soft-bound book should be available from any book store, though a special order may be necessary.

—Stephanie Lovett

Alice in Canada

The Cheshire Cat Press of Toronto has recently published *Alice's Adventures in Toronto* in an edition of 177 copies. Readers familiar with the previous publications of the Press will know that it consists of LCSNA member Joe Brabant, illustrator George Walker, and printer Bill Poole. In this latest effort the 96 wood engravings produced by Walker for the Press's edition of *Alice* published in 1988 are reproduced in black ink. Those who have not seen the earlier work will want to peruse this section, but, for those who have seen the illustrations printed in an array of colors and set into the text, this monochromatic reprinting will seem dull by comparison. Appended to this, however, are a number of woodcuts which were rejected for use in the 1988 *Alice* as well as reproductions of several of Walker's preliminary drawings. The latter two sections also contain commentary on why certain pictures were not used, as well as a further glimpse into Walker's method of working. This volume makes a lovely companion to the 1988 *Alice*, and will be a valuable addition to any collection, documenting as it does the publication of the first Canadian *Alice*. Collectors and admirers of fine printing will only be further tantalized by the announcement at the end of the book that the Cheshire Cat Press's edition of *Through the Looking-Glass* is coming soon. (Available from Lyndsay Dobson Books, P.O. Box 285, Grimsby, Ontario, Canada, L3M 4G5. Price: \$85 Canadian).



Carrollian Notes

Carroll Visits Gulf Coast

Spring Hill College in Mobile, Alabama, plans to hold a Lewis Carroll celebration on the weekend of April 10–12. Mathematics professor Dr. Stephen Curry will deliver a talk titled “Alice in Logic Land” which will probe the “froggy problems of Carroll’s *Symbolic Logic*.” The program will also include a discussion by LCSNA member Eugene Walter on the long British linguistic tradition Carroll represents. Between these two talks, a video of the 1933 Paramount film of *Alice* will be shown. The program will be presented twice—once for students of the local math/science high school and once for alumni, Friends of the Library, and Spring Hill students. For additional information contact Dr. Alice Harrison Bahr, Director of the Library, 4000 Dauphin St., Mobile, AL, 36608.

New Disney Series Based on Alice

“Adventures in Wonderland,” a new entertaining and educational weekday series for young children will premiere on the Disney Channel on March 23 at 7:30 a.m. Drawing from Carroll’s fantasies, Disney has created a 90s Wonderland featuring a contemporary 12-year-old Alice, the very hip Tweedle Dum and Tweedle Dee, and other characters including the White Rabbit, Mad Hatter, March Hare, Caterpillar, and Red Queen. “We are using the legacy of Lewis Carroll’s fantasy-filled literature to produce an imaginative environment through which we can teach language and vocabulary skills,” said Stephen D. Fields, senior vice president of original programming for the Disney Channel. “Lewis Carroll’s inventive word play

lends itself to the stimulating, varied, and entertaining educational thrust we wanted for the series.” The series, which will air Monday–Friday, is a combination of live action, claymation, and puppetry, and

is in no way related to Walt Disney’s animated feature of *Alice*. Each of the 65 episodes being produced will contain four original songs by Mark Mothersbaugh, lead singer for the group Devo. The Disney Channel will be distributing educational kits to teachers across the country, and will offer a free “Adventures in Wonderland” poster to Disney Channel subscribers to help publicize the series. The series has been recommended by both the National Education Association and the American Federation of Teachers.

Alice at Longwood

Longwood Gardens, an historic home and garden in Kennett Square, PA, used the theme of “Alice’s Wonderland” for their 1991 Chrysanthemum Festival, October 26–December 1. The festival included daily performances of vignettes from *Alice* by Shoestring Productions of Brandywine Valley and gardens decorated with topiary characters from the two *Alice* books. *Through the Looking-*

Glass was well represented by an enormous game of chess played in an open air theatre several times each day. The festival was accompanied by an exhibit, Images of Alice, which featured books and prints from the Robin Collection of the Donglomur Foundation, a private library in Villanova, PA. The exhibit featured a wide spectrum of illustrated *Alices* and other related materials.

Images of Alice

Alice was showcased in an exhibit titled “The Image of the Child” mounted by the de Grummond Collection of the University of Southern Mississippi in Hattiesburg last year. The exhibit featured images of children in pictures and words from the 18th through the 20th centuries. Materials for the exhibit were drawn from the collection’s extensive archive of original artwork and manuscripts of children’s books, as well as from the collection of historical children’s books housed at the de Grummond. A superbly produced catalogue of the exhibit was issued. Members wishing to know more about the exhibit or about the splendid resources the de Grummond collection offers for scholars of children’s literature may contact the curator, Dee Jones, at Box 5148, Southern Station, Hattiesburg, MS, 39406.

We recently had a chance to examine two variants of Dodgson’s 1862 *Index to “In Memoriam,”* both of which differ from the description in the *Lewis Carroll Handbook* (see item #31 on page 21 of the 1979 edition). The first copy collates with the description in the Handbook internally, but the brown cloth covers have a blind-stamped decorative border on both front and rear, and the front cover is stamped in gold “INDEX, 1 TO 1 IN MEMORIAM.” The second copy lacks the 8 pages of advertisements and is bound in a much darker brown pebbled cloth with blind-stamped triple rule border on the front and rear covers. The front cover is stamped in gold “INDEX TO “IN MEMORIAM.”” with virtually no space between the “TO” and the opening quotation mark and with the period directly under the closing quotation mark. This work was available from the publisher bound and in sheets, so these could represent copies bound from sheets by individuals. I am inclined to believe this of the second described copy because of the lack of advertisements and the crudeness of the spacing on the front cover lettering. The first copy described, however, has all the appearances of a publisher’s binding. Do other members have copies of this work in bindings that match either of the above descriptions, or even, for that matter, copies which match the binding description in the Handbook?

BIBLIOGRAPHER’S CORNER

From Our Far-flung



Correspondents

"Through the Looking-Glass" will be the theme of the 1992 Sonoma County Hall of Flowers, one of the largest flower shows on the West Coast. The show will be held in Santa Rosa, CA, from July 24–August 9. For more information contact LCSNA member and show designer Jacquelyn Giuffré at 363 El Faisan Dr., San Rafael, CA, 94903.

The Alice in Wonderland Tins, based on the Biscuit Tin of 1892, are now available in many museum shops and catalogues, including the mail-order catalogue for the Pierpont Morgan Library (29 East 36th St., New York, NY, 10016). Prices range from \$7.50 to \$12.50.

As most members have probably seen, the Cheshire Beagle has reappeared in the *Peanuts* cartoon strip. Long-time Carrollians will recall the original appearance of this character in January, 1967.

The Fourth Annual Snark Potluck, hosted by LCSNA member Richard Boothe, will take place at 6:30 p.m., April 1, at the Picnic Shelter, Burton Chace Park, Marina del Rey, CA. For further information, contact the Bellman at (213) 465-8439.

Penny Whistle Toys (1283 Madison Ave., New York, NY, 10128; 212-369-3868) has an *Alice* watercolor set in a metal box with a Tenniel-style illustration on the cover. The box is a reproduction of an earlier tin (one of the originals, which appears to be ca. 1950, was displayed in the *Alice* exhibit at the British Museum last fall). The set is priced at \$20.50, plus shipping.

The Anne Carlton *Alice* chess sets are available once again, in many museum shops and in the Hammacher Schlemmer catalogue (1-800-543-3366) where they sell for about \$250 unpainted or \$600 handpainted.

Elizabeth Erickson reports that the Blacklight Theatre of Prague's production of *Alice in Wonderland* currently touring the US and Canada is a delight to see—a combination of ballet, pantomime, and wonderful magic effects done by ultraviolet light with invisible black-clad property manipulators. For information on the tour, contact Bill Fegan Attractions (505-445-5528).

The continuing flood of *Alice* jewelry has flowed into recent catalogues from The Metropolitan Museum of Art which offers a charm bracelet (\$52), Cheshire Cat necklace (\$22 in silver, \$95 in gold), and White Rabbit pin (\$42); and Museum Collections (455 Lyman Dr., Hilliard, OH, 43026) which features Scottish pewter pendants, painted and with moveable limbs, of Humpty Dumpty, the mad Hatter, and the White Rabbit (\$38 each).

Mercury House reports that their new edition of *The Complete Sylvie and Bruno* (see KL 39) is selling well thanks to mentions in the *New York Times Book Review*, *Publisher's Weekly*, and elsewhere. Even a review in the *Milwaukee Journal* titled "Carroll's Late Novels Justly Neglected" piqued reader interest. We hope to have results of the Mercury House *S & B* contest in time to be printed in the next *Knight Letter*.

Recent and upcoming offerings of Lewis Carroll materials from out-of-print bookdealers include Catalogue #12 from Lovett & Lovett, Booksellers (110 N. Hawthorne Rd., Winston-Salem, NC, 27104) which contains over 400 items by or about Carroll; and a 300-plus book collection of Carroll materials being offered by Much Ado (7 Pleasant St., Marblehead, MA, 01945).

Inkadinkado (76 South St., Boston, MA, 02111) offers an *Alice in Wonderland* rubber stamp set featuring 40 stamps, a storage box, an idea booklet and, of course, a purple ink pad, for \$29.95+\$3.75 shipping.

The Wonderland Tarot Cards, previously glimpsed at several locations, are now available from What on Earth (2451 Enterprise East Pkwy., Twinsburg, OH, 44087) for \$12.95+\$3.00 shipping. The same catalogue also offers a "black velvet Wonderland hat" for \$37.95, but we are at a loss to say what this particular chapeau has to do with Alice's adventures.

The Museum of Fine Arts in Boston (Catalogue Sales Dept., P.O. Box 1044, Boston, MA, 02120) offers a reissue of the Macmillan Pop-Up edition of *Alice*, designed by Jenny Thorne (\$14), the Christopher Plummer *Alice* tapes (\$16.95), and an *Alice* doll which does not look particularly Alician (\$15.95). Shipping is extra.

The San Jose, CA, Dance Theatre will revive their *Adventures of Alice* on Feb. 28–March 1. Two new scenes (Croquet Game & Tea Party) have been added.

For assistance in preparing this issue we would like to thank: Alice Harrison Bahr, Richard Boothe, Sandor Burstein, Morton Cohen, Joseph Desy, Jonathan Dixon, Elizabeth Erickson, Emily Jordan Flowers, Jacquelyn Giuffré, Tricia Haarer, Dee Jones, Janet Jurist, Stephanie Lovett, Lucille Posner, David & Maxine Schaefer, and Mary Charlotte Tarr.

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